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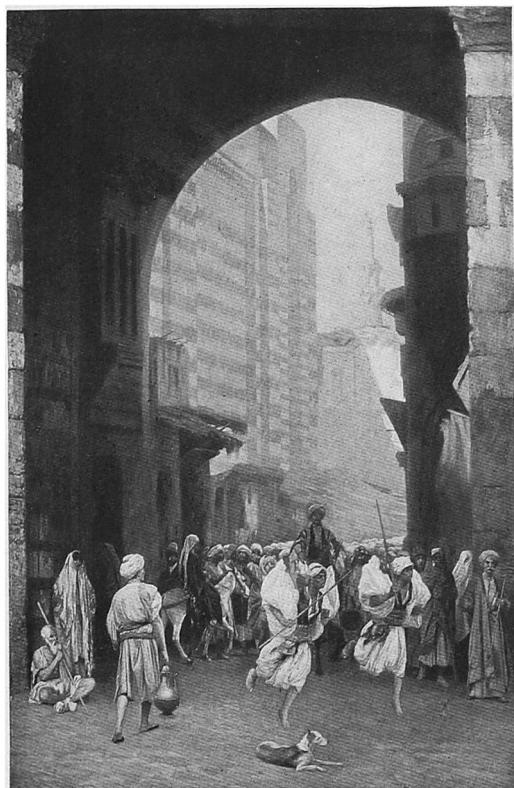
CURRENT NOTES ON ART SALES

One of the finest displays of Japanese and Chinese art products ever offered to the public will be opened at the American Art Galleries, 6 East Twenty-second Street, New York, on April 18, and will continue on free view till April 24. These works are part of the magnificent private collection of Mr. Henry Deakin, of Chicago, who is widely known as one of the most discriminating connoisseurs in Oriental art in this country. The collection in its entirety represents the gradual acquisition of over a quarter of a century, and the quality of the pieces attest the taste, the fine sense of beauty, and the wise selective judgment of the collector. Mr. Deakin lived for a decade or more in Japan. He became an enthusiast as regards the work of the native artists, and what is more to the point, perhaps, from the standpoint of a collector, he had access to the best sources of supply of costly wares, carvings, prints, and so forth. Being himself an expert in such works, and having the confidence and friendly assistance of native dealers, he began in Yokohama a collection that he has constantly added to by judicious importations since his return to this country. The result is that his aggregation of treasures has few equals in America in private hands, or even in public institutions. The portion of the collection to be shown at the American



PYGMALION AND GALATEA
By Jean Léon Gérôme

Art Galleries, for instance, is rich in rare old color prints by the most noted artists of Japan, six hundred or more from the total number owned by Mr. Deakin being selected for display. Too much cannot be said of these unique specimens of Japanese block printing.



GATE OF BAB-EL-ZOUEL
By Jean Léon Gérôme

glass, and amber; velvets, silks, and embroideries of Oriental make; antique bronzes; magnificent hand-carved silver ware; ivories and wood-carvings; rare enamels and gems of every class that are sought for and prized by lovers of old Japanese and Chinese art. In addition to these articles of virtu, the collection contains a large assortment of antique and modern jewelry utterly unlike the product of Occidental make, and many choice water-colors by the most eminent

As every student of Oriental art knows, there is a vast difference between the earlier examples of this work, with their wonderful harmonies of soft tones, and the later specimens in which, as if to cater to a crude Occidental taste, the Japanese artists adopted harsh or glaring colors. There are in Mr. Deakin's collection prints of all periods, but those of finer quality and superior value are predominant. The display will also comprise exceedingly fine specimens of Japanese pottery by the old masters, jades and rock crystals; exquisite Chinese snuff-bottles of jade, crystal, agate, cameo,

Japanese artists, such as Ikko, Ozawa, Miyaki, Banka, and Bunsai. One hand-wrought silver punch-set (reproduced here from a former issue of *BRUSH AND PENCIL*) has probably not its equal in the United States; and many of the vases could not be duplicated in the collections in our public institutions. Mr. Deakin will probably later make a display of the balance of his collection.

The sale of the pictures belonging to Edmund Brandus, recently held in New York, realized a total of \$205,135. Sixty-seven pictures were sold the first night for a total of \$22,790. Felix Ziem's "Constantinople," a painting finer than his usual vein of Venetian subjects, brought the highest price of the lot. Eugene Glaenzer got it for \$2,660 after a spirited contest. Mr. Glaenzer was one of the heaviest buyers of the session. He paid \$650 for Fran-

cais's "Lac Nemi," \$250 for Van Marcke's "Apple Tree in Blossom," and \$300 for Veyrassat's "Rustic Life." Other pictures, their purchasers, and the prices were: Coques's "Artist in His Studio," John Fenning, \$400; Van Der Helst's "Portrait," John Stevenson, Jr., \$430; Sanchez-Perrier's "Autumn," John W. Herbert, \$360; Raoux's "Mlle. Dumesnil," William Barbour, \$550; Rigaud's "Mlle. de Nantes," same buyer, \$750; Cotes's "Lady Ashburton," L. A. Lanthier, \$575; Rosa Bonheur's "Sheep,"



THE ROSE
By Jean-Léon Gérôme



STUDY IN CRAYON

By Jean Léon Gérôme

was \$50,725. Eight of the sixty-five pictures sold were bought by Eugene Bocande at a cost of \$14,716. He paid \$3,900, the high price of the evening, for Constant Troyon's "The Farm." Some of the other important sales are: "A Music Lesson," Cesar Detti, Mr. Brocande, \$500; "Marie, Duchess de la Tremoile," Robert Tournières, L. A. Lauther, \$640; "The Milkmaid," Jules Dupré, John Fenning, \$600; "Marquis de Monte Cuculi," Franz Pourbus, L. A. Lauther, \$710; "Girl With Nest," John Hoppner, R.A., R. Fulton Cutting, \$760; "The Duchess of Buckingham," Daniel Mytens, W. C. Crawford, \$540; "Battle of Rephidim," Nicolas Poussin, John Fenning, \$445; "James I. of England," Franz Fourbus, R. Fulton Cutting, \$550; "Mme.

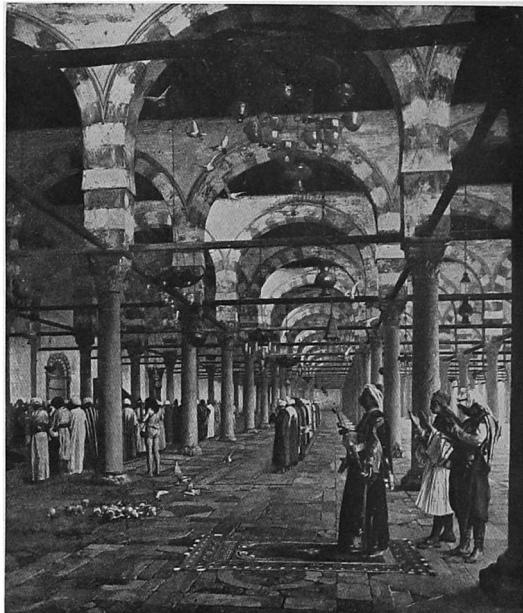
Henry Smith, \$350; Mi- gnard's "Mlle. De La Sa bliere," S. M. Lefevre, agent, \$880; Dupré's "Country Scene," Allen Lewissohn, \$420; Troyon's "Red Cow," E. Winter, \$725; Opie's "Young Girl," L. A. Lan thier, \$375; Rosa Bonheur's "White Horse," John Ste venson, Jr., \$500; Diaz's "Forest of Fontainebleau," L. W. Ziegler, \$1,400; and Perret's "At the Farm," John Stevenson, Jr., \$925. The second evening's sale brought proceeds nearly twice as large as on the preceding night. The total



STUDY IN CRAYON

By Jean Léon Gérôme

d'Épinay," Robert Tournieres, name not given, \$440; "In the Fields of Barbizon," Aimé Perret, Emerson McMillin, \$750; "Portrait of a Child," J. G. Cuyp, L. A. Lauther, \$700; "The Bird Charmer in the Gardens of the Tuileries," Basil Lemeunier, E. C. Eldridge, \$640; "Amedie, Duc de Savoie," Bronzino, C. W. Crawford, \$440; "Encampment of a Caravan," Eugene Fromentin, E. Winter, \$760; "La Marquise de Mezieres," Sablette-Guiard, William Barbour, \$610; "La Revell de L'Amour," E. Bisson, E. Frischoff, \$770; "Venice," Felix Ziem, Ernest Longfellow, \$750; "Mademoiselle de la Valliere," Charles Lebrun, L. A. Luther, \$400; "Marine," Jules Dupré, E. Winter, \$600; "Country Road," Jean Charles Cazin, E. Wassermann, \$775; "Lady Cauldwell," Francis Cotes, William Barbour, \$680; "River and Landscape," Charles François Daubigny, E. Winter, \$550; "Mme. de la Briffe," Hyacinthe Rigaud, L. A. Lauther, \$400. The highest individual price of the last night was \$8,400, paid by John Fenning for Diaz's "Forest of Fontainebleau," a picture by no means of the artist's highest quality. The picture that caused the most spirited bidding was Van Loo's "Portrait of La Duchesse De Châtres," which started at \$200 and went up slowly, the contest for it lying between Samuel Untermyer and a woman. Mr. Untermyer finally got it for \$2,225. Some of the more important pictures sold, their buyers, and the prices are: Largillière's "Mme. De La Housset," Mrs. Barbour, \$1,250; Pourbous's "Elizabeth of Austria," L. A. Lanthier, \$1,200; Thaulow's



PRAYER IN A MOSQUE
By Jean Léon Gérôme



THE FLIGHT INTO EGYPT
By Jean Léon Gérôme

"*Abbeville*, in Winter," Joseph Walther, \$1,000; Pourbous's "*Marie de Medicis*," E. Fischhoff, \$1,800; Gérôme's "*Louis XIV.* in the Park of Versailles," George W. West, \$3,600; Dupré's "*Sunset*," Ambrose Williams, \$4,225; Fromentin's "*Centaurs and Centauresses*," John Fenning, \$4,500; De Largilliere's "*Portrait of a Lady*," George W. West, \$4,800; Meissonier's "*Waiting*," John Fenning, \$3,400; Van Marcke's "*White*

and Brown Cow," Edward L. Seip, \$7,900; Guardi's "*Venice*," E. Fischhoff, \$3,200; Van Ravestenijn's "*Portrait of a Noble Lady*," George W. West, \$4,200. Jacquet's "*La Pavane*," from the Mme. Humbert collection, was bought by J. Thornton for \$5,425; Rosa Bonheur's "*Lioness*," E. S. Nash, \$2,450; Commerc's "*Juliette*," L. Blanchard, \$1,200; Sir Peter Lely's "*Jeanne Lopez de Toledo*," E. S. Nash, \$2,050; Thaulow's "*River Arques*," Louis Bamberger, \$1,100; Jacque's "*Return of the Flock*," \$3,500; Daubigny's "*Landscape and River*," L. Blanchard, \$3,350; Isabey's "*Visit to the Ancestors*," George W. West, \$4,800; Bol's "*Portrait of a Lady*," George W. West, \$4,400; Corot's "*Italian Mandolin Player*," R. L. Langsmith, \$2,350; Ziem's "*Market Place of Venice*," R. L. Tripp, \$2,725; Corot's "*La Colline*," C. W. Russell, \$2,700; Meissonier's "*Rembrandt in His Studio*," E. Fischhoff, \$3,425; Corot's "*The Ruins*," Edward L. Seip, \$1,250; Roybet's "*A Connoisseur*," M. A. Rathgen, \$1,600; Flinck's "*Portrait of a Lady*," David S. Bond, \$1,300; Diaz's "*Turkish Scene*," J. W. Lamb, \$1,600; Thaulow's "*Winter in Norway*," \$1,150; Corot's "*Ville D'Auray*," Ambrose Williams, \$3,675: Diaz's "*Turkish*

Women and Children," Edward L. Seip, \$4,450; Perret's "Waiting for the Boat," W. B. Strang, \$1,850; Rosa Bonheur's "Team of Oxen," R. L. Tripp, \$2,525; Ziem's "Venice," Edward O'Reilly, agent, \$1,400; Elizabeth Gardiner's "Faithful Guardian," \$1,610; and Daubigny's "Country Road," Ambrose Williams, \$1,425.

* The two nights' sale of paintings by American artists recently held at the Fifth Avenue Art Galleries, New York, by William Clausen, realized a total of \$18,332.50. A Dutch landscape by Bogert brought the highest price of any of the sixty-five canvases sold the first night. These represent the first installment of a total number of 128 oil-paintings and pastels, including works by the elder Inness, Blakelock, and Homer D. Martin. The Bogert landscape was sold for \$525 to Charles Patterson, who frequently appears as a purchaser of paintings and art objects for the collection of George A. Hearn. Of the two Inness paintings sold, one, a characteristic "Twilight," was bought for \$400 by Dr. T. Buckley; the other, an evening scene near Montclair, was sold for \$270 to S. A. Cunningham. Among the sales were the following: "Hills Near Westchester," Homer D. Martin, Charles Conway, \$400; "On the French Coast," Homer D. Martin, Joseph B. Bloomingdale, \$190; "Moonlight," Ralph A. Blakelock, T. A. Cunningham, \$170; "Symphony," Ralph A. Blakelock, F. J. Ahrend, \$150; "Wood Interior," Ralph A. Blakelock, J. V. Seligman, \$115; "Grand Canal, Venice," W. Gedney Bunce, Joseph B. Bloomingdale, \$200; "Summer Time," Arthur Parton, W. Sternberg, \$140; "The Old Homestead," Arthur



CHRIST ENTERING JERUSALEM
By Jean Léon Gérôme

Parton, Louis E. Pierson, \$100; "The Trout Stream," Arthur Parton, G. W. Sickles, \$120; "On the Passaic," Julian Rix, Hugh Hamilton, \$330; "Near Greenwood Lake," Julian Rix, Dr. T. Buckley, \$160; "A Modern Cinderella," William Hart, T. Hurd, \$200; "Passing Storm," Bruce Crane, Albert O. Cheney, \$235; "On the River Scheldt," George H. McCord, F. J. Ahrend, \$155;

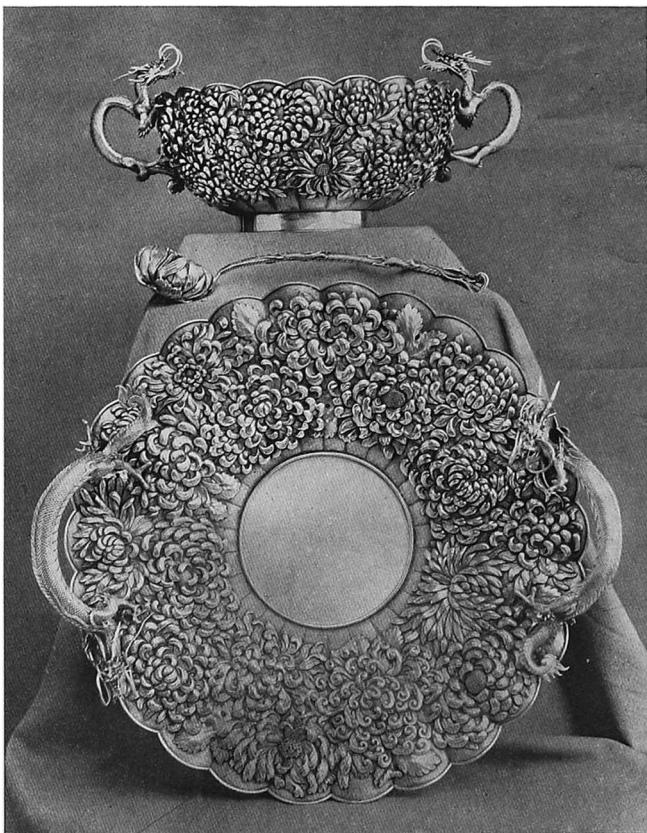
"Sunset on the Hudson," George H. McCord, J. D. Sullivan, \$105; "Sunset," George H. McCord, W. B. Strang, \$125; "Early Autumn," Louis Paul Dessar, J. C. Boland, \$150; "Near Westhampton," Frederick W. Kost, C. E. West, \$180; "Pelham Marshes," Edward Gay, J. F. Ahrend, \$140. At the final session of the sale \$10,970 was realized for sixty-six canvases. Homer D. Martin's "Drifting Mist" was the picture that was considered the most valuable from the viewpoint of cost by the bidders, T. E. H. Curtis of Plainfield, New Jersey, paying \$1,060 for it. Mrs. Harriet A. Curtis bought nine pictures: Robert C. Minor's "Twilight" for \$315, W. L. Sonntag's "Peekskill Valley" for \$90, Homer D. Martin's "On Lake Ontario" for \$195, Wyant's "Landscape" for \$165, Blakelock's "Evening" for \$175, Inness's "Golden Sunset" for

BELLONA
By Jean Léon Gérôme

\$585, Julian Rix's "Near Pompton" for \$800, Rehn's "Surging Sea" for \$160, and Bogert's "Moonlight" for \$600. The Whistler "Study for a Portrait" went for \$200, and a brilliant marine by George H. McCord that was added to the collection was sold for \$165. Arthur Dawson's "Wood Interior" brought \$200; J. Francis Murphy's "Passing Storm," \$230; Blakelock's "Golden Autumn," \$190; Bruce Crane's "Last Leaves," \$265, W. H. Arnold the buyer. L. P. Peck paid \$590 for J. Francis Murphy's "Autumn"; P. L. Morris, \$300 for Bogert's "Approach of Evening"; F. Seward, \$350 for Carlton Wiggins's "In the Pasture"; and Louis Katz, \$105 for L. P. Dessar's "Crescent Moon."



* Seventy-five modern paintings by American and foreign artists were sold at auction recently at the salesroom of the Knickerbocker Art Galleries in New York, C. E. Smith, the auctioneer. Some of



PUNCH-SET IN REPOUSSÉ SILVER WORK

By F. Konoike

See Deakin Exhibition

the pictures were from the collection of the late N. L. Carpenter, and others from the private collection of Signor Donatus Bongiorno, who is about to return to Italy. The bidders were few, and the prices of the pictures low, the highest being \$130, which was paid by E. E. Leonard for the "Flower Market in Colonial Times,"

by Percy Moran. The next highest prices were \$75 and \$70, brought by two of Carl Kahler's landscapes. The rest of the pictures brought from \$6 to \$55. The total amount realized was \$2,461.50.

* Two old masterpieces, a Corot and a Diaz, were recently sold by New York dealers to Charles P. Taft of Cincinnati, brother of the secretary of war. The price was \$110,000, and the sale represents one of the most important art transactions of recent years in this country. The pictures are Corot's "Le Soir," for \$75,000, and a remarkable example of Diaz, "Autumn Forest of Fontainebleau" for \$35,000. The canvases are nearly of a size, measuring about 34 by 44 inches, and are in excellent condition.

* Satisfactory prices in the main were realized at the recent sale of the collection of modern oil-paintings in the Fifth Avenue Art Galleries, when there was realized a total of \$27,317.50 for one hundred and nine pictures. The highest price paid was \$1,150 by J. Pendleton, for J. L. Gérôme's "A Tiger Hunting on the Coast of Africa." Edward Crawford paid \$1,000 for an "Ideal Head," by Adolphe Piot and \$700 for Berne-Bellecour's "Cavalry Scouts," an unnamed buyer getting Henry Mosler's large canvas, "Breton Peasants Extending Hospitality," for \$1,000. Some of the other prices realized were: \$425 for Francis Cote's "Lady Caudwell"; \$300 for L. G. Pelous's "Early Morning Finisterre"; \$300 for "Cattle and Landscape," by Mauve; \$350 for "The Open Sea," by E. James; \$460 for Laugee's "The Gleaner's Rest"; \$800 for Dupré's "Homeward Bound," and the same figure for Richet's "Forest of Fontainebleau." Pasini's "Tunisians on the March" brought \$525, and Monchablon's "Champs Près Chatillon" \$800. Frank M. Boggs's "East River, New York," went for the low price of \$170.

* A remarkable collection of works of art, consisting of 240 valuable snuff-boxes, most of them of gold set with various kinds of precious stones, miniatures, old watches, and other articles, belonging to the late C. H. T. Hawkins, London, was sold at Christie's auction rooms recently. Mr. Hawkins was looked upon as a rather eccentric man. He was possessed of great wealth, and it is believed, spent about £10,000 (\$50,000) a year on art objects alone. So much interest did he take in his collection that during his last illness, even almost up to the day of his death, he had many of his treasures brought to his bedroom to look at.

* At the recent sale of the Henneberg Gallery at Munich the "Ghetto," by Ludwig Knaus, brought \$8,500; the "Piazza d'Erbe in Verona," by Menzel, \$16,750; "Night," by Bocklin, \$6,500; and "Ruined Castle by the Sea," by Bocklin, the same amount; "Paradise Lost," by Franz Stuck, brought \$2,375, it is said. All were bought for private galleries in Germany.